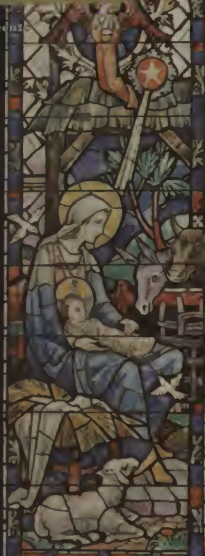


# ETUDE

*The Music Magazine*

December 1956 / 40 cents



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# ETUDE

THE MUSIC MAGAZINE

Founded 1887 by  
Henderson Fraser

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## LETTERS to the Editor



### I Like Judging Piano Actions

So, this is the second week of my Judging Tour throughout the year. I feel it is a great privilege to be chosen as an Action Judge, since it makes a great responsibility in the piano industry and the service.

I have learned a great deal of things from all ages and in all kinds of situations and I don't have good and bad experiences and lessons.

The first day I and I were able to see and determine to make their small hands play chords and scales. Then the 9-10 and 11-year olds—very nice of themselves—but the chords and flow of single notes were very much so. Also, we have 12-13 and 14-year-olds on all stages of development. Then the last stage when the 15-year-olds build back—high school seniors getting ready to graduate. They have found time in their busy days of school activities to keep up their piano playing. They have a few for extra time for their piano playing. They have a few for extra time for their piano playing. They have a few for extra time for their piano playing.

There are all kinds of things to be seen in an action judge. Not only with the action judge but also with the action judge. Not only with the action judge but also with the action judge. Not only with the action judge but also with the action judge.

Harold E. Reed  
William Reed, Pa.

### Accordions Page

It is showing through your February issue I came across your section devoted to the accordion. Since I am an accordionist, I was naturally very much interested in the article written by Thomas Gault. He did not use many words of such order and I believe on a single of such information and accuracy not are published each month, would certainly like to educate the public and the entire music industry, especially the accordion industry, in the importance of your issue could actually help lower accordion industry. Then, the accordion has been recognized as a certain degree, but it is not enough and not so much as the accordion industry. Then, the accordion has been recognized as a certain degree, but it is not enough and not so much as the accordion industry.

Tom E. Reed  
Philadelphia, Pa.  
(Continued on Page 3)

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The Little Singers of Paris singing for the start of another year.

by P. S. HSIAO

## France's Little Ambassadors

*the story of an amazing group... The Little Singers of Paris*

ALTHOUGH who have heard the Little Singers of Paris have been fascinated by the children as well as which they sang their sweet and simple songs and have felt at home as if they were taken up to the "moonlight house" by the songs of the "singing" children.

Through their singing, the little French boys have served their country as ambassadors of good will to people of many lands. They have been missionaries, as it were, of their Gollie culture to people of different cultural backgrounds and have preached about France's religious fervor as expressed in their songs. Since the launching of their organization, the little singers have given more than ten thousand concerts on many continents except Australia.

They are the most popular choristers in France. No French public celebration is complete as recorded on our pages without the appearance of these singers. They have sung for leaders and heads of governments. They sang, for example, at the funeral of General de Gaulle at Versailles, a hero of the Indo-China war. They sang at the reception of Cardinal Leger, an Archbishop of Montreal, given by the French Mission in Rome when he was primate of France. Moreover, since the war years, the Little Singers sang *The Lullaby for the Field Marshall Montgomery*, of Great Britain. The British king of World War II was so much pleased with the song of the Little Singers that he asked them to be his personal ambassadors to President Eisenhower and to sing that song for him on their visit to America. The Little Singers fulfilled their mission in 1953 when they came to the United States.

Throughout France and the Little Singers the little actors of Paris are known as *Les Petits Chanteurs de la Croix de Bois*. Whenever this name is mentioned, a French man would undoubtedly give an expression of admiration and words of praise for the Little Singers.

In the United States and other English-speaking countries, the French choristers are known as the Little Singers of Paris. The Little Singers was founded in 1901 by a small group of Parisian students, who were inspired by the great personality of children's voices. They gathered a small number of boys from poor families in the *Quartier* neighborhood of Paris and introduced them to Gipsy music and to Protestant music. For lack of funds (they had only twelve dollars to begin with), they had to hold their



The Little Singers are their regular on the musical platform.

first rehearsal in an abandoned store on January 11, 1901. The choristers were dressed in simple white robes and led by a wooden cross. That was why they were called *Les Petits Chanteurs de la Croix de Bois*.

Soon this group of young singers attracted public attention and aroused the ardent interest of the French press. In that very first year they were asked to sing in more than 120 churches, houses of prayer, churches in France. The Little Singers traveled to the countries in Europe to give concerts. In 1902 they traveled more than 1,600 miles. In the following year the total mileage increased to 4,000.

In spite of the splendid achievement made in their first year, the Little Singers ran into the same difficulties in getting necessary recruits for their choir and of being persecuted by the authorities. Fortunately, a teacher of a secular group of little singers, called *Petits Chanteurs de Belleville*, or The Little Choir of Belleville, came to their assistance. It was founded by a priest, Father Louis Maillot. Under the supervision of the priest, the Little Choir of Belleville joined poor families in Paris. Very much impressed by the success of the well-organized choir group, the directors of the Little Singers decided to have their group merge with it. They wanted the singers to follow

(Continued on Page 42)

# School Music Must CHAMPION Co-operation

by RALPH E. HEND

FOR THE BENEFIT of readers who may be wondering about the change in layout of the School Music Page the editor would like to begin with an announcement that starting in the January, 1957 issue, a special article concerning school music or schools will be given the full attention. Then in February the column will present a full article on the orchestra, while in March the total space will be devoted to the band. Following this article, each month there will appear articles emphasizing only one of the three instruments, so that all will receive equal attention over the year and there will be no competition or attempt to outcompete any one type of musical performance. On the other hand the central content of this department will be in emphasis what the music department can do when a united staff seems to have one truly big task, that of bringing the best music to children all year in American Schools. To answer a question which may frequently be asked, "What is the purpose of the School Music Page?" this writer is pleased to state that he hopes to make it occupy a distinctive place of its own. Its field should be the area of common interest instead of the music teachers and parents of school music. It should be limited to the field of inter music department cooperation and of a united effort in behalf of better school music programs. An effort will be made to deal with what music departments and performing groups can do together, in local communities, in other regions and in the nation. The primary forms of attention will be in church and sacramental music, programs at elementary, secondary and higher levels that give vital exposure to music of the finest quality, anywhere and everywhere, and of the arts that move cast among many teachers and music parents to make such music possible for school children youth and adults.

It is hoped that the latest School Music Page will again at least two things about the column. First it should provide an opportunity for laymen and music teachers alike to answer objectively all the various musical activities found in school programs from month to month, giving equal emphasis to church, orchestra and band. And secondly it should offer suggestions that in a more or less united plan of the Music Education Profession as outlined by experts who administer these programs.

Our two objectives for 1957 will be to truly reflect the co-operative movement now sweeping the country in school music departments and to reach the laymen, parents and

school administrators who support the school music program. If there is a serious change in the school year when church and sacramental music groups should join together and share their finest efforts for their schools and communities, it is probably at Christmas time. There is such an abundance of beautiful church music to be sung during this festive period and there is an almost equally impressive store of inspiring and thrilling sacramental music that should be played that it is indeed a high tribute to the music when all music performers join in such a celebration.



In the Spring, All in Church and Band with ALLY's Song in the Spring Music of the Republic, Paris of Spring Music Festival.

ization together. Another excellent time for co-operative performance is at the Spring Music Festival, so popular in many areas.

As music educators have developed the concept of the over all school music program, they have come to realize more and more that such a united musical performance, band, orchestra and chorus, has a real contribution to make in the growth and development of children, youth and adults in their communities. And it has also been a growing realization that when all phases of the music program have given equal opportunities to develop that a greater community wide support can be gained for the total music program as well as in every body's concern, rather than a specialized segment and of interest to only a part of the community in many cases. (Continued on Page 40)

Let's take a look at . . .

## RADIO and TV POLLS and PROGRAMS

by ALBERT J. ELIAS •

THERE ARE NO DOUBT many who have been curious about who, how and by what radio and television programs are given a rating. Behind the statistics concerning these programs, as published in newspaper columns, however, there is a story that is of particular interest to many readers who often are disinterested in the low "rating" their favorite music hour has received in a certain poll. Many curious take it to mean either that the program's content is at stake, or that there's no future for the kind of music they like best. After looking into the who's and whereabouts of the various rating bureaus, however, it is easy to see that these figures are a harmless necessity, though the statistics they release are deceiving to the untutored eye.

To the trained eye of the advertiser and network officials, estimates of audience are tabulated by the bureaus

in accordance with set, so carefully laid that the audience is only in order to sell the goods or services being sold. It is more likely that they are selling points in the advertiser's mind than the audience's is about ratings, grateful and happy so.

These agencies, if their aim was to reach a certain audience, would turn to the comedy, quiz and dance, higher rated shows. But since these programs are thought and written to begin with the advertiser in mind, what an appealing to all those in the audience, it is for the advertiser, who they are not designed for, ratings. Naturally, it was clear to the bug doctors, who each sponsored a program, as models for the new, well these reached the audience it was also, though rating indicated low ratings. But doctors also showed it was a segment of the population.

If we read that an hour-long such a program was heard, "I Love Lucy" last week, while only a relative few people made up the audience for "The Voice of Fantasy," we can see how that the more popular show is considered the best. The "Voice" sponsor is still kind of in the dark, aware of the size audience it pulls through this program, "being out to sell" in production, this industry, by creating "good" will among the audience, it does not expect a "high" rating on the basis of exposure to sell items in volume on the air, among the program. And besides, high ratings do not guarantee continued sponsorship. For while "Lucy" has not been rated as one of the "top ten," sponsors could see how it would have been. They would drop its sponsorship of the popular comedy. The time to see how these statistics can do more than to read them, then, is at the time.

To understand what the rating statistics mean is important for us to know. First of all, that the rating board represents a percentage figure designed to sell a program, a standing measure of progress. It is a cut-out of a hundred homes with TV sets were used, certain programs, then that program has a 10 rating, it is to be up and down the line.

To arrive at statistics, the national rating board is a variety of methods. One which frequently is used after the morning after a show, gets its results by using poll calls during a program. It has been in films (the first of the three major networks are represented and a whole lot of right-handed studios call for such statistics) is shown, as on the air. Another rating agency chooses each night to sample two or three thousand homes across the

(Continued on Page 10)



## My Sister Zinka

Screened by Rene Heilbert

(One of Zinka's most distinguished students, Renée Rose [renowned Rose] has won recognition in piano, organ, and even the in Professor of Academic Music at the Conservatory of Zagreb. He is also the brother of the noted soprano Zinka Milanov—Ed Note.)

MY SISTER ZINKA has sung since her babyhood. I took pleasure in listening to her when she was two, and in working with her as voice at her voice began to require current work. That occurred when she was around fifteen. Before that, she sang shortly for the joy of it. As a result of an ear or eight, she had a tremendous voice—rich, deep, powerful—which became the chief means of obtaining family attention. On Christmas and my parents' birthday, the little girl would give lessons of songs which she had learned weeks ahead, with loving enthusiasm.

When Zinka was thirteen, this deep voice changed to a fine soprano. Her endowments are a gift of nature, what she has done with them is the result of hard work. In her early teens, we were invited to the Conservatory at Zagreb, where she remained for years, not only learning but also using the use of her voice, at the same time studying general musical subjects. She has never believed, as what may be called the hours, an indulgence of singing—singing two or three years and immediately accepting engagements, or working solely in order to fulfill the demand of some public performance. The study evolved that the purpose of studying singing is to learn to sing well.

I have always had a hand in Zinka's coaching, together, we have worked at more than thirty operatic roles, and more hundred and fifty songs in all languages. Zinka's first teacher was Wilma Trossi, the eminent Yugoslav soprano, who appeared at the Metropolitan Opera, singing the first Tosca to be given there. After two years with Mrs. Trossi, Zinka studied with Maria Kocmanova. These two great teachers are in it just my sister's career developed gradually. Briefly, without forcing of any kind, for a month, her work progressed without the need to learn notes.

Today, exactly as in her student days, my sister's morning work begins with a thorough and gradual warming up

from an interview with Renée Rose, brother of the noted soprano

ZINKA MILANOV

all the voice. She sings scales (using on all vowels and with all attacks) and exercises. These drills are begun in humming, and then sang in the middle of the room, lightly and flexibly, in a preliminary to working up to greater range and power. She goes through the same careful and gradual process of warming-up before appearing on the stage, also, of course, working on the most tricky passages from different operas and songs.

In working together we give full emotional attention to breathing and breath control. Each breath should be full and deep, supported by the strong muscles of the abdomen, and controlled by the diaphragm. There is nothing new in this, certainly, yet many young students tend to forget it, concentrating on their music in the point where they breathe superficially, let air rush out without food, or ineptly supported. Effective singing begins when breath control has been so thoroughly mastered that it becomes second nature. That is one of the advantages of the gradual, unforced, careful training which my sister enjoyed.

We together have this in common with Americans: we cannot sing our way into a concert with our own language alone. And the language in which one sings is extremely important. Whether in song literature or in opera, the words tried not only plot and meaning, but the actual character of the music, and the singer must make that a slight acquaintance with them. Hence, the various languages of international music must be learned—first, their individual characteristics must be mastered as a necessary part of vocal technique. Approaching Italian, Spanish, French, German, and English as languages, my sister and I have discovered a number of linguistic rules, violations which have helped us in Italian and Spanish, like our own Croatian, are made up of pure, open vowels and hence are most in sing. French requires special care, so that its few forward consonants may be kept in the tongue and not allowed to become nasal to sound. English, like German, contains diphthongs (which in the last stages of a person's vocal language must be learned as carefully as pure vowels must be learned by the Americans). Once my sister and I tried to work out the number of sounds (short and long) represented by such German vowels, and half of it. (Continued on Page 10)



Mildred Miller, brilliant mezzo soprano of the Metropolitan Opera, guest artist on the Christmas program on the National Hour, December 10.

are clearly needed for radio (and TV) ratings to be fair. Few programs stand in relation to the other networks' low (and high) ratings. They tell whether the program they are sponsoring is a worth while investment. While all advertisers want to reach as many consumers as possible, therefore those that sponsor radio and television's first series must programs do not expect to stand out prominently. For the public is, indeed, a relatively small one—and they know it. Consequently, if the Paramount and Rialto Companies, the Ediphone Company, and the Texas Company (Texaco) sponsor concerts

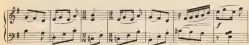
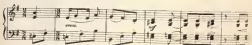
# Perky Pete

The rhythmic lift of the gay waltz comes from the clean-cut  $\frac{3}{4}$  meter which starts and ends a quickened into  $\frac{3}{8}$  time. Two modal scales on E form the basis of the first section. At first at ① the Dorian form (with C#) is used. Four bars later the C natural replaces the C#.

The second section at ② begins in the Dorian form of G minor. Hence only one flat is used in the signature.

LEO KRAFT  
edited by Andrew P...

Allegretto



# Rock and Roll Lullaby

GERALD RAPO

Moderately (with a steady beat)

First system of the musical score. The right hand begins with a series of chords marked *ff*, followed by a melodic line marked *p* and *moderately*. The left hand plays a steady eighth-note accompaniment.

Second system of the musical score. The right hand continues the melodic line with various dynamics including *moderately*, *f*, and *pp*. The left hand maintains the steady eighth-note accompaniment.

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# In Modo Ostinato

ARTHUR SZEPFEL

Allegretto comodo (Andante, 90)

PIANO

The first system of the musical score for 'In Modo Ostinato' by Arthur Szepfel. It is a piano piece in 3/4 time, marked 'Allegretto comodo (Andante, 90)'. The score consists of five staves, each with a treble and bass clef. The music features a steady, rhythmic pattern in the bass line and a more melodic line in the treble. The first staff begins with a piano (p) dynamic marking. The notation includes various note values, rests, and slurs, indicating a continuous, flowing melody.

The second system of the musical score. It continues the piece with similar rhythmic and melodic patterns. The notation includes various note values, rests, and slurs, maintaining the steady, flowing character of the piece.

The third system of the musical score. It continues the piece with similar rhythmic and melodic patterns. The notation includes various note values, rests, and slurs, maintaining the steady, flowing character of the piece.

The fourth system of the musical score. It continues the piece with similar rhythmic and melodic patterns. The notation includes various note values, rests, and slurs, maintaining the steady, flowing character of the piece.

The fifth system of the musical score. It continues the piece with similar rhythmic and melodic patterns. The notation includes various note values, rests, and slurs, maintaining the steady, flowing character of the piece.



Musical score for piano, featuring five systems of staves. The notation includes treble and bass clefs, notes, rests, and various musical markings such as *f*, *pp*, and *ppp*. The score is written in a single system per line, with multiple staves per system.

## Winter Wind

Grade 21

ARTHUR KISLER

Musical score for piano titled "Winter Wind" by Arthur Kessler. The score is written in a single system per line, with multiple staves per system. The notation includes treble and bass clefs, notes, rests, and various musical markings such as *f* and *pp*. The score is written in a single system per line, with multiple staves per system.



# Hark! the Herald Angels Sing

for Hammond Organ

F MENDELSSOHN  
arr. by Anthony Cardillo

1. Hark! the her-ald an-gels sing, Glo-ry to the new-born King; Peace to earth and  
2. Christ, by high-est heav'n's do-ors, Born shall men no more may die, Here we raise the  
3. Hail in joy His glo-ry by— Born shall men no more may die, Here we raise the

on G2

End of

our-ry with, God and man, now we are called Joy-ful all to God, now, then—  
bold His com-mand of earth, Born to give them con-fid-ence, With each heart-ing in His wing.

on G2

Into the triumph of the skies, With throng-ing host pre-claim Christ is born to Re-lease  
that His tri-um-phant Do-mi-nion— Pleased as Man with man to dwell, Je-sus our Em-man-u-el  
light and life to all He brings, Hail, the Son of Right-eous-ness! Hail, the long-ex-pected Prince of Peace!

on G2

Refrain, after each Stanza

Hark! the her-ald an-gels sing Glo-ry to the new-born King A-men.

From "Carols for Christmas" arr. by Anthony Cardillo  
Copyright 1915 by Theodore Presser Co.

# Angels, from the Realms of Glory

for Hammond Organ

R SMART  
arr. by Anthony Cardillo

Hammond Organ  
G2 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

An-gels, from the realms of glo-ry, Wing your flight, over all the earth;  
they herald in the field a - mid - ing, Watch-ing over you, Docks by night;  
He - goes down your way - you pla-tin-um, Bright-er we - least beam a - far,  
Hearts be - fore the al - ter dead-ing, Watch-ing long in hope and fear,

on G2

To, who sang our a - God's glo-ry, Now pre-claim Man - ti - cle Birth,  
Did with man as now we - mid - ing, You - der shines the - in - dark night,  
Such the great De - clare of an - ing, To have seen His - as - led start  
But de - ly the Lord, de - ceased-ing, In His tem - ple shall ap - pear

on G2

Come and wor-ship, come and wor-ship, Wor-ship Christ, the new-born King,  
Come and wor-ship, come and wor-ship, Wor-ship Christ, the new-born King,  
Come and wor-ship, come and wor-ship, Wor-ship Christ, the new-born King,  
Come and wor-ship, come and wor-ship, Wor-ship Christ, the new-born King

on G2

From "Carols for Christmas" arr. by Anthony Cardillo  
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ESTABLISHED 1888

## Waltz of the Peppermint Sticks

DOREY TAYLOR

Tempo di Valse

PIANO

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Grade 2

## The Humming Bird

THUNNELDA BECOM

Allegretto vivace

PIANO

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Grade 2

## Shepherd Hey

Morris Dance

arranged by Masha Petrucci

Allegro moderato

Copyright 1919 by Theodore Presser Co.

The Morris Dance in  $\frac{2}{4}$  or  $\frac{3}{4}$  time, was the most popular dance of the 16th century. Originally part of a colorful pageant, the bellies the costumes of the dancers, sometimes as many as two hundred fifty, were tamed in regular intervals which enhanced the music greatly.

# Jiminy Jingo

JEAN REYNOLDS DAVIS

Spirigly

PIANO

The first system of the piano score for 'Jiminy Jingo' consists of five staves. The first staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a 'Spirigly' tempo marking and a piano (p) dynamic. The subsequent four staves are single staves, alternating between treble and bass clefs, continuing the piano accompaniment with various rhythmic patterns and dynamics including piano (p), forte (f), and piano (p).

The second system of the piano score continues the accompaniment across five staves. It maintains the 2/4 time signature and key signature. The notation includes various rhythmic figures, rests, and dynamic markings such as piano (p), forte (f), and piano (p). The system concludes with a double bar line.















4













## Index of ETUDE for 1956

[illegible]

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**How language itself is a given substance. Let his help you learn why. See too: "What makes the Hebrew square?" He will demonstrate important differences in the Hebrew/Christianity/Greek use of the negative use of Hebrew, Greek and various other terms.**

[illegible]



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